

**TORPEDO FACTORY
ART CENTER**

2022 OPEN CALL FOR RESIDENT ARTISTS AT TORPEDO FACTORY ART CENTER

2022 SELECTED ARTISTS CATALOG

Torpedo Factory Art Center is managed by the City of Alexandria's Office of the Arts, a division of the Department of Recreation, Parks and Cultural activities.

Learn more at alexandriava.gov/Arts or torpedofactory.org.

For media inquiries please contact newsroom@alexandriava.gov.

To request a reasonable accommodation, please send an email to torpedofactory@alexandriava.gov or call 703.746.4570, Virginia Relay 711.



OVERVIEW

Torpedo Factory Art Center is excited to welcome new and returning artists this fall 2022.

This new annual process demonstrates the City's commitment to the arts and maintaining the building as an Art Center with the highest quality artists at its heart. Torpedo Factory Art Center aims to be a 21st-century, leading arts institution with a broad and deep connection to Alexandria residents, visitors, and regional artists built on equity and high performance with a curated building of artists.

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ABOUT

Torpedo Factory Art Center is housed in a 100-year-old converted munitions plant. It all began the day after Armistice Day, November 12, 1918, marking the official end of World War I. Ironically, on that day, the U.S. Navy began construction on the original building, the U.S. Naval Torpedo Station. Once fully operational, it was responsible for the manufacture and maintenance of Mark III torpedoes for the next five years. The silver torpedo by the Riverfront Entrance is a Mark III. Learn more about the history of the Art Center here: torpedofactory.org/about-us/history

An Alexandria landmark for nearly 50 years, Torpedo Factory Art Center is the highlight of the Potomac Riverfront, attracting approximately 500,000 visitors annually.

Find artists actively creating work in a wide variety of media—including painting, ceramics, photography, jewelry, stained glass, fiber, printmaking, and sculpture—in [71 artists' studios](#). Observe the creative process and ask questions. Purchase original work for your own collection.

The mission of the Torpedo Factory Art Center is to foster connections among artists and the public that *ignite the creative spirit*. We provide dynamic interactions with the arts through our community of visual artists, exhibitions, and programs. We offer art up close, in person, and in progress.

BACKGROUND



Scores of artist communities in converted industrial-type buildings have sprouted globally in the last 50 years; many modeled after Torpedo Factory Art Center. Resident Artists at the Art Center receive subsidized studio space in a City owned building (\$16.88 per square foot per year) and are required to engage with the public. Best practices have evolved and adapted over time and the Art Center seeks to do the same.

One contemporary process includes regular re-jurying of Resident Artists, in an average of every 3–5 years. With the Art Center being founded in 1974, many artists have held studios for multiple decades without being reevaluated.

On December 14, 2021, Alexandria City Council approved and directed staff to implement the [Action Plan for Vibrancy & Sustainability at the Torpedo Factory Art Center \(Vibrancy Plan\)](#). The plan was based on a 2019 City-commissioned meta-analysis of 15 public and private reports. This included the 2016 KAPTIVATE report, commissioned by the Torpedo Factory Artist Association (TFAA), which called for a “Re-assessment of work and production in a jury system conducted by external expert evaluators” every few years (page 45).

The Vibrancy Plan, in Core Strategic Direction #1: Re-establish the Art Center Identity for a 21st Century Audience, Action item 2, calls to:

“Expand the artist studio program to better reflect contemporary best practices, diversity, and public interaction. Outcome a. Design and implement an impeccable, credible, artist selection process to determine studio leases. Grounded in best practices, selection is based on art quality, ability to work and interact with the public, working for greater good of Art Center/community, and diversity including media, place in career, and personal background.”

All artists at the Art Center will be re-juried every three years in an open public call for entry. Founding Artists (had studios in 1974) and their studio mates will not re-jury while the Founding Artist maintains their studio at the Art Center. The Founding Artists' studios will receive year-to-year leases. After a Founding Artist leaves the Art Center, all remaining studio mates will be required to apply in the next available re-jury to receive a three-year lease.

The studios at the Art Center were separated into three (3) groups - A, B, or C - based on the jury date of the artist in the studio who was juried the longest in the past. However, if any single group is clustered in one area of the Art Center, that group may be divided to ensure no section or floor is unduly burdened by the jury process. In 2022, this was not an issue. Accepted applicants will be offered a three (3) year lease and be re-juried every three (3) years. Studios are divided into groups as follows:

- Group A studios have no artists juried in 1974 and have an artist who was most recently juried between 1975 – 2003. Group A was re-juried this year.
- Group B studios have no artists most recently juried between 1974 – 2003 and have an artist most recently juried between 2004 – 2017. Group B shall be re-juried in 2023.
- Group C studios have no artists most recently juried between 1974 – 2017 and have an artist most recently juried between 2018 – 2021. Group C shall be re-juried in 2024.

The intention to jury/re-jury was announced in February 2021, with a broad statement on the process. The 2022 Open Call for Resident Artists at Torpedo Factory Art Center with application criteria was announced on February 14, 2022, the application went live on March 1, 2022, and applications were due April 19, 2022. Staff held three webinars with potential applicants, one exclusively for current Resident Artists (incumbents), on how to apply. New Resident Artist leases will begin in November 2022.



TARGET GALLERY AT THE TORPEDO FACOTORY ART CENTER

2022 JURORS



ZOË CHARLTON, MFA, is a Professor of Art at American University in Washington, D.C., holds a seat on the Maryland State Arts Council, and is a board member at the Washington Project for the Arts in D.C. She received her MFA from the University of Texas at Austin. Her artwork has been included in national and international exhibitions including The Delaware Contemporary (DE), the Harvey B. Gantt Center (NC), Crystal Bridges Museum of American Art (AR), Studio Museum of Harlem (NY), Contemporary Art Museum (TX), the Zacheta National Gallery of Art (Poland), and Haas & Fischer Gallery (Switzerland). She is a recipient of a Pollock-Krasner grant (2012) and a Rubys grant (2014). Museum collections include The Phillips Collection (DC), Crystal Bridges Museum of American Art (AR), Birmingham Museum of Art (AL), and Studio Museum in Harlem (NY). She's participated in a number of residencies, including Artpace Residency (TX), McColl Center for Art + Innovation (NC), Ucross Foundation (WY), the Skowhegan School of Painting (ME), and the Patterson Residency at the Creative Alliance (MD). Charlton co-founded 'sindikiti, a collaborative art initiative, with her colleague Tim Doud to engage their research interests in gender, sexuality, and race. Charlton is serving on an 8-member steering committee at the Baltimore Museum of Art to reimagine equitable and accountable structures and functions of cultural institutions within diverse local and regional communities.



JAYNELLE HAZARD, MFA, is the Executive Director and Curator of Tephra Institute of Contemporary Art (Tephra ICA), where she builds a critically engaged practice by introducing methods to advance scholarship; extend reach in interdisciplinary experimentation of contemporary art and ideas; and engage audiences of all backgrounds and identities. In previous roles, she has served as Director of Exhibitions at Workhouse Arts Center, supported various art programs such as the corporate contemporary art collection at UBS, and worked with Blank Projects, a contemporary art gallery in Cape Town, South Africa. Hazard holds a Bachelor of Arts from Virginia Commonwealth University and a Master of Arts from Sotheby's Institute of Art, New York. She currently serves as the Co-Chair for the Washington, DC Chapter of Sotheby's Institute of Art Alumni and on the executive committee for the DC Chapter of ArtTable, Inc., a professional organization dedicated to advancing the leadership of women in the visual arts.



JACK RASMUSSEN, PH.D., is the Director and Curator of the American University Museum at the Katzen Arts Center, Washington, D.C. Rasmussen earned his Bachelor's in Art from Whitman College in Walla Walla, WA, before moving to Washington, D.C., and completing an MFA in Painting, an MA in Arts Management, and an MA and Ph.D. in Anthropology at American University. He worked in the Education Department of the National Gallery of Art before becoming the Assistant Director of the Washington Project for the Arts when it opened in 1975. He then owned and operated the Jack Rasmussen Gallery, a vital part of D.C.'s art scene until he closed in 1983. From 1989 to 1992, Rasmussen helped conceive, launch, and operate the Rockville Arts Place in suburban Maryland (now VisArts). He then became executive director of the Maryland Art Place (MAP) in Baltimore, a nonprofit contemporary arts center serving the Mid-Atlantic. In his 10 years at MAP, he curated a series of cutting-edge shows and off-site projects, introduced a new cabaret space, and heightened community involvement. Rasmussen's next post—before the Katzen—was executive director of the di Rosa Preserve: Art & Nature, a contemporary art museum and natural habitat in Napa, Calif. There, he oversaw the care and exhibition of 2,100 artworks indoors and out, and organized traveling exhibitions to establish the di Rosa's reputation and identity as the premiere venue for Northern California contemporary art. Rasmussen is president of the Mid-Atlantic Association of Museums and is a member of the board of directors for the Amalfi Coast Music and Arts Festival.



JOHN RUPPERT, MFA, has been a Professor of Art at the University of Maryland, College Park since 1987 and has served as Department Chair for 13 years. He earned his MFA from the School for American Craftsmen at Rochester Institute of Technology in New York in 1977. Ruppert has been working in cast metals for more than 40 years and more recently included video, digital 3D printing, and digital composite photography in his process. His work has been featured in numerous solo and group exhibitions in museums, sculpture parks, and galleries across the United States and abroad. His work has been on view in Grounds for Sculpture (NJ), Omi International Sculpture Park (NY), Southeastern Center for Contemporary Art (NC), Kreeger Museum (DC), Katonah Art Museum (NY), Miami Sculpture Biennale (FL), Katzen Art Center (DC), and the Baltimore Museum of Art. Internationally, Ruppert has shown in China, Latvia, Finland, and Poland. He's held international residencies in Iceland, Italy, and France, and the Arctic Circle. His art has been reviewed in *Art in America*, *New Art Examiner*, *Washington Post*, *Baltimore Sun*, *The New York Times*, *Art China*, and *Sculpture* magazine. He's been awarded five Maryland State Arts Council Individual Artist grants, the Mary Sawyers Baker Award, and the Pollock-Krasner Foundation Award.

THE PROCESS

No studios were added or removed during this process. All studios were granted to eligible artists.

The Art Center juries for studios; therefore, applications were accepted for individual artists who want a studio or groups of up to four (4) artists that wish to share a studio. This provided artists the ability to choose their own studio mates if desired, and plan accordingly. Each application was scored as a single applicant, be it an individual application or a group application. The application is in three (3) phases and was worth a total of 100 points.

65% of an application's score was based on artwork. The remaining 35% of the application was scored on time honored professional artist skills including artist statements, process statements, and artist talks, as well as the artists interest in engaging with the public and working within a community.



Yuting Chang, "Plycelain collection", Porcelain, 2019-2020.

- Phase I considered artistic merit and was judged blind, with jurors only viewing the art. Jurors looked for deliberately crafted artwork with an authentic and original point of view that reflects an awareness of current trends and aesthetics in the larger art world. It was worth a maximum 50 points. Applicants needed 33 points to advance.
- Phase II was non-blind and considered applicants' backgrounds. Jurors looked for artists who could explain their art and who wanted to engage and interact with the public through their work. They reviewed applicants' career highlights and how they have marketed themselves or their work. It was worth a maximum of 25 points. Applicants needed a combined 50 points from Phases I and II to advance.
- Phase III gave the jurors an opportunity to meet and interact with the applicants. This was the first-time jurors saw their artwork in-person to review it for quality. Jurors consider the applicants' ability to communicate about their artwork, with an eye toward their desire to positively engage with the public. It was worth a maximum of 25 points. Presentations were open to the public.

The applicants that scored the highest were offered one of the limited studios available. If an application completed all three phases and scored a minimum of 70 points but did not score high enough to get a studio, they were offered an Artist Pro Tem position.

The application was based on industry best practices as they relate to current art spaces and artist communities. The application was developed after a series of four (4) Art Center artists forums (discussions with artists) and one (1) community forum held in 2018, as well as a survey with experts in the field and a survey of other arts institutions. The results and analysis of the forums and surveys were shared with Art Center artists. The Art Center is also a member of the [Artist Communities Alliance](#), which provided support in application development. Since 2018, and every year thereafter, the Art Center staff has administered applications for studio leases with outside expert jurors. Over that time, the application has been refined based on experience and feedback.

EQUITY/ TRANSPARENCY

EQUITY:

Torpedo Factory Art Center holds the notion of working toward a world where we are all embraced for who we are and are able to thrive to reach our highest potential. Removing barriers to full participation and belonging in life and culture. Equity means promoting just and fair inclusion throughout our city, and creating the conditions in which everyone can participate, prosper, and reach their full potential.

Torpedo Factory Art Center values a diverse community of artists that reflects representation from different social, economic, and cultural backgrounds, as well as different artistic media, styles, and forms of expression. Torpedo Factory Art Center values artists of all stages of their career, regardless of their formal arts training.

Therefore, when reviewing applicants' backgrounds in Phase II, jurors considered the career level of the applicant(s). Applicants' background should have matched their career level or exceeded their career level. The Art Center strived to eliminate potential barriers in this application, giving everyone an equitable chance to compete.

Jaqueline Tucker, the City's Race and Social Equity Officer was consulted while developing the process. [ALL Alexandria](#) was used as a starting point. Reasonable accommodations for disability, language translation, and free access to the application was offered. Additionally, in-person presentations were scheduled for a weeknight and weekend day to allow for easier participation. Video and zoom accommodations were offered to artists who could not attend in-person presentations. In the past, artists were selected and had to wait years for the possibility of getting a studio. This new process provides an equitable way of gaining a studio without the wait and provides opportunity for more artists.

The application asked for applicants' gender identity, disability status, language, ethnicity and/or race, and age. This information was not shared with the Jurors and held no bearing on scores. You may read demographic information in the 2022 Jury Report found at torpedofactory.org.

Jurors were selected to reflect diversity. When marketing the application, special attention was given to universities, including HBCUs, organizations such as the Arts Administrators of Color, regional arts publications, and more. Webinars were provided to offer step-by-step guidance on the application process. The application also offered helpful links including "practices for photographing your artwork," "resources for writing an artist statement," and "resources for writing an artist's resume or CV." Incumbent artists were also provided with a comprehensive list of local photographers who take photographs of artwork for digital slides. At the start of the lease, the studio will have publicly subsidized rent of \$16.88 per square foot per year - providing opportunity for more artists.

TRANSPARENCY:

Torpedo Factory Art Center is committed to a transparent application process. Art Center artists and community members were invited to participate in developing this process. Incumbent artists were given a copy of the juror's agreement with the City. All artists received the scoring criteria and were offered webinars on how to apply. Applicants and visitors were encouraged to attend the in person application presentations in Phase III, where artists presented to jurors. When requested, applicants received their scores, placement, and written feedback from the jurors. A survey of 80% of the applicants scored the application as 88% easy, and 83% fair and transparent.

OUTCOME

78 artists applied in 63 applications. 24 artists in 20 applications received a studio. 34 became an Artist Pro Tem, eligible to sublease, be on the Art Center's website, take part in programming, and may obtain a studio should one become available (based on ranking).

DEMOGRAPHICS

- 41% of applicants identified as a BIPOC. Of those 38% received studios.
- 62% of applicants identified as a woman. Of those 58% received studios.
- 17% of applicants identified as LGBTQ. Of those 19% received studios.
- Additional background may also be found in the [2022 Jury Report](#).

2022 SELECTED ARTISTS

RESIDENT ARTISTS

Courtney Kolker
Heasoon Rhee
Ruth Gowell
Mehmet Uskul
Sarah Bentley
Matt Liptak
Tony Man
Ahmed Akari
Rashad Ali Muhammad
Rosemary Feit Covey
Jenae Michelle
Leah Sturgis
Susan Cohen
Anna Shakeeva
Matthew Johnston
Dhamin Jassim
Donna Lomangino
Anthony Nsofor

Yuting Chang
Beverly Ryan
Iryna Smitchkova
Pete kledaras
Alexis Gomez
Sally Veach

ARTISTS PRO TEM

Alanna Rivera
Ann Barbieri
Anna Nazaretz Radjou
Antonio G. Scott
Beth Pacentrilli
Bev Andrews
Calina Franzosa
Christine Manwiller
Ellen Delaney
Gerda Atzl
Gloria Barbre
Gregory Logan Dunn
Heidi Mraz
Jacelyn Orellana
Jessica Valoris
John T Allen
June Yun
Kandra Overaker

Laurie Fields
Lina Bibi
Liang Wei
Lynn Fernande
Marcos Teixeira
Marsha Staiger
Mary Beth Gaiarin
Matthew Harwood
Mike Stevens
Rachel Collins
Sierra Barnes
Susanne Tabet
Tamara Wilkerson
Tracy Wilkerson
Tsolmon Damba
Vanessa Colina

COURTNEY KOLKER

RESIDENT ARTIST | STUDIO 4



ARTIST STATEMENT

“ In the film, A Beautiful Mind, mathematician John Nash discovers what would later be called the Nash Equilibrium while looking at a group of women at a bar. Nash is able to isolate them as they seemingly come towards him, a kind of tunnel vision in which the answers surface as he realizes his vision. This example captures how my brain works as an abstract artist. Whether the inspiration for a piece is an image or a moment in real-time, the subject matter itself fades away as color arrangements begin to surface towards me. They become the subject matter and my goal is to bring these colors to life in a totally different way, revealing a new perspective and/or emotion. As an abstract artist, focusing the majority of my work on commission pieces, themes/subject matters are usually dictated by the client. However,

it's my use of color and structure that continue to tie together my variety of work. While color has remained of utmost importance, my styles have matured and become more focused, as have my palettes. My intention with my work continues to be, connection and emotion, which in turn, are my goals for the viewer and their experience. ”

STARTING FALL 2022

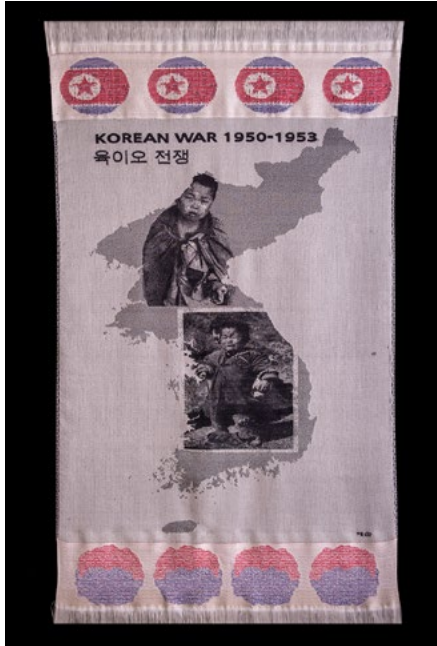
ckolker.com  **courtney_kolker**

Left Image: "White Lotus Collection No.1", Acrylic, Spray Paint, and Liquitex on Canvas, 36" x 24", 2021

Right Image: "Jameson Conference Room Piece", Acrylic, Spray Paint, and Liquitex on Canvas, 48" x 60", 2020

HEASOON RHEE

RESIDENT ARTIST | STUDIO 6



ARTIST STATEMENT

“ My art is weaving. I am inspired by my personal experiences of natural phenomena, travel, reading, and social issues. I develop my ideas through drawing and sampling, then realize them through dyeing and weaving. Over time, my work evolved from wearable art pieces to artistic works which parallels my 25-year-long journey experimenting with various weaving techniques from ikat to damask. Recently, my primary work uses digital jacquard weaving. Jacquard weaving has a rich history since its invention in the 18th century. But only recently was a small-scale loom available for individual weavers. For the past three years, using a digital jacquard loom, I have experimented with the weaving techniques to create abstract pieces, natural beauty, and portraits. As my weaving has progressed, I have spent more

and more time on the relationship between color and weaving structure. Unlike painting, mixing two colors with unique structures revealed different results and intrigues me the most.

My goal is to create a kaleidoscope of color and texture pieces that satisfy the visual and tactile senses in my works. Also, I want to share my experiences with upcoming artists who are familiar with computer graphic skills. ”

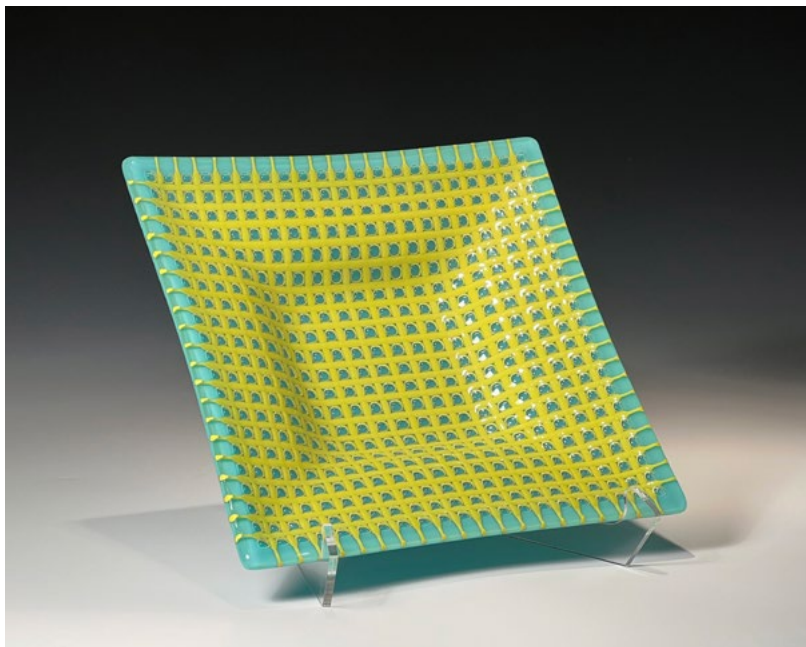
bettlehouse.com  [weaverheasoon](https://www.instagram.com/weaverheasoon)

Left Image: "KOREAN WAR S-V", Woven with Silk, 29"x 50", 2021

Right Image: "SPRING TIME", Woven with Silk and Wool, 28" x 27", 2022

RUTH GOWELL

RESIDENT ARTIST | STUDIO 6



ARTIST STATEMENT

“ My work is influenced by Op Art, Washington Color School artists and Scandinavian design. I work in both woven fiber and kiln formed glass, and color, color interaction, pattern, texture and optical effects are the most important aspects of my work. The weaving preceded the glass by 30 years so it was a huge influence on the glass, but as I have worked with the glass I have found that it has changed my work in fiber and now I am working to unify the two bodies of work in a number of ways. I am interested in color that moves (Leon Berkowitz is my favorite of the Washington Color School artists). I dye the yarn in color progressions and layer the warps so that I

can produce many color interactions. I'm drawn to Op Art because of the movement and my work uses the bubbles in the glass to distort pattern both in fiber and glass creating this visual movement. The simplicity of Scandinavian design is important to me (I learned to weave as an apprentice in Denmark) and I strive to create well designed yet complex work. ”

ruthgowell.com  [ruthgowell](https://www.instagram.com/ruthgowell)

Left Image: "Striped Series, 10 x 15, #6", Kiln formed glass and Woven fiber, 10"w x 15"h x 1"d, 2021

Right Image: "Turquoise and yellow bubble bowl", Kiln formed glass, 10"w x 10"h x 1.5"d, 2021

MEHMET USKUL

RESIDENT ARTIST | STUDIO 25



ARTIST STATEMENT

“ The main point of my work is the concept of time. My aim in line with this concept is to bring together a single moment or moments on the same ground by utilizing different perspectives. In my works, I modulate parts of objects or field images such as sky/ground by bringing together various surfaces and forms with a metaphysical depth. I use cold - warm color harmony together, creating the perception of different spaces. I place these patches of color sometimes in sharp geometrical fashion, mostly randomly but always in an intuitive arrangement.

The nature theme that I include in my compositions is the leading role of stories for me. The fact that nature is always miraculous, wise and full of surprises is the

most important motivation that influences me in my art production. I believe that the expression of nature in any form of art is only a momentary expression. Even though the artist records what belongs to nature in their memory or work, nature continues to produce and change. I focus on these moments of change, give clues to the audience through impressions, and design all real or surreal scenes and species that may belong to nature. ”

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mehmetuskul.com  **mehmetuskul**

Left Image: "BEETLE", Oil on Canvas, 19" X 23", 2020
Right Image: "IGUANA", Oil on Canvas, 19 " x 19", 2020

SARAH BENTLEY

RESIDENT ARTIST | STUDIO 204



ARTIST STATEMENT

“ I have always been drawn to allegorical and historical artworks from western art history, captivated by both the realism and the narrative aspects of the works preserved throughout time. I spent my early career outside of the classroom struggling to find my voice, and realized that I am driven to create my own allegorical work as inspired by the politics and current events that direct our lives. While I love to create beautiful paintings that capture moments of quiet and peace, while I do enjoy painting small objects into still lifes so I can share how I view inanimate objects as something beautiful to be cherished, I needed to find a way to process everything that is happening in the world and my

feelings of inaction and my lack of power. While I can't change policy, I can look at Ruth Bader Ginsburg and paint a portrait of her that shows everyone how I see her. I can create works that reflect my despair at the climate crisis playing on themes of mythology and allegory. As a representational artist using traditional techniques, I can use allegory to bring politics into art and to share my point of view. ”

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sarahbentley.com  **sarahbentleyart**

Left Image: "Justice by Just Us", Oil on Canvas, 68" x 36", 2020

Right Image: "Grace in the Face of Violence", Oil on Canvas, 30" x 42", 2020

MATT LIPTAK

RESIDENT ARTIST | STUDIO 210



ARTIST STATEMENT

“ Jeff Wall's “A Sudden Gust of Wind” had a profound hold on me when I first saw it. The photograph depicts four people outside in a barren landscape, caught in a gust of wind. There is poetry in the way the first figure's briefcase has opened, releasing a stream of papers into the air. The image is full of both movement and silence and the almost immediate reaction of “was this staged?”

I believe my work lives somewhere in that space– a moment that demands. ”

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liptakmatthew.com

 [thepartingguest](https://www.instagram.com/thepartingguest)

 [houseplantsoftheresistance](https://www.instagram.com/houseplantsoftheresistance)

Left Image: “Morning gift”, Digital Photograph, 10”x 14”, 2020

Right Image: “Scenic Design”, Mixed media- paint, carpentry, fabrication, theatrical staging, N/A, 2021-2022

TONY MAN

RESIDENT ARTIST | STUDIO 212



ARTIST STATEMENT

“ My fascination with metals and the beauty of gemstones is what inspired me to design and handcraft fine art jewelry. I strongly believe there is a close relationship or oneness between jewelry and the handmaking process. In my art jewelry design and creation process, I try, albeit sometimes difficult, to focus on the ultimate user’s desires and needs, and the essential relationship of the piece to the body – how the piece becomes a part of the wearer’s presentation. However, most of my gemstone pieces are ultimately birthed through a struggle between designing to appeal to a population with a particular sense of style and the need to accentuate the beauty of the gemstone(s).

My design inspiration is strongly influenced by Mother Nature – trees, wildflowers, flowing water, and

mountains with all they encompass. I use precious metals like gold and platinum as a canvas and nature’s beautifully colored gemstones as the paint that merge to become a delightfully wonderful piece of wearable art. The continuous challenge for me is balancing between the needs of the wearer and how best to bring out the beauty of the gemstones; also express my design and craftsmanship. A delightful challenge indeed! ”

Left Image: "Moonstone & Star", Silver, 2020

Right Image: "Pearl Drop", 14K YG, N/A, 2020

AHMED AKARI

RESIDENT ARTIST | STUDIO 214



ARTIST STATEMENT

“ As a collection, these photographs are meant to represent two separate parts of myself.

A part lost in an impulsive stream of consciousness and another desperately trying to regain control. The former unknowingly proceeds within a desert of ignorance, whose tool relies on a submission to instinct. A gaze and electric signal determining the shutters release. I adore the great American documentarians like William Klein, Gordon Parks, and William Eggleston. For me, work like theirs shows a divine nobility in everyday life. While also conveying an uncomfortable darkness.

The piece of me grasping for control is a rare moment of clarity. A moment trying to rebuild a memory. Obsessively working towards a singular

specific result. I am influenced by religious art and portraiture. Through the eyes of those who sit for me I hope to see myself. Through their expressions understand my own. The portraiture of Platon informs a lot of my work in this regard.

The contrasting duality within work have become one and the same, a means to understand and manage emotion. Only different in setting. Through my practice I have learned to let coincidence become the guide, the goal will become clear. ”

STARTING FALL 2022

ahmedakari.com  **medsdead**

Left Image: "Feeding Folk", Archival Inkjet Print, 45" x 36", 2021

Right Image: "Disco to the GOGO", Archival Inkjet Print, 36" x 45", 2021

RASHAD ALI MUHAMMAD

RESIDENT ARTIST | STUDIO 222



ARTIST STATEMENT

“ My ongoing journey to expand my emotional intelligence ignited my desire to explore the complexities of the human experience and the vast intersections that shape our lives (culture, race, identity, spirituality, upbringing, and so on). Recognizing we’re all living through our own unique perspectives and experiences makes it easier to relate -- knowing that we all seek the same essential needs to feel fulfilled in life: security, value, connection, variety, growth, and contribution.

At the core of my art practice, I endeavor to cultivate a space where individuals can explore authenticity, self-love, and connection by highlighting the universal needs we all seek. Once I honored my needs, releasing the pressures to conform to what I thought others wanted of me, I felt a weight lifted. Embodying that revelation, I use collage to reflect my

desire for people to relate and understand each other on a deeper level while addressing stereotypes and misconceptions that (continue to) confront people of color and queer people today.

Collage combines intention, investigation, and innovation, dissecting established references and reassembling them to create new captivating notions. The limitless opportunity to incorporate found objects and unconventional elements fulfill my passion for exploration and continued learning. ”

STARTING FALL 2022

ramcreates.com  **ramcreates**

Left Image: "Channeling", Paper, drapery fabric, and fabric flower petals on paper, 18" x 24", 2022

Right Image: "Self Acceptance", Specialty papers, glitter, and fabric flower petals on paper, 14" x 11", 2022

ROSEMARY FEIT COVEY

RESIDENT ARTIST | STUDIO 224



ARTIST STATEMENT

“ My current focus on environmental concerns is informed by 20 years of collaborations with scientists, during which biology, ecology, and mortality have remained steady themes of my artist practice. In the past three decades I have moved beyond my work as an established wood engraver, and expanded my medium to include large scale installations, experimental printmaking and mixed media. From the replication of the printmaking process to the carving of the printing block, my works attend to personal analogies of physical and emotional fortitude, evoking a darker psychological sensibility within complex figural representations. While maintaining my long-standing engagement with psychologically challenging—and oftentimes troubling—subject matter, this diversification of mediums highlights my continued innovation in the arenas of both technique and narrative.

Moved by recent climate disaster scenarios in South Africa—the country of my birth—my most recent work responds to the fleeting nature of news cycles and the failure of journalistic channels to manifest sustained public awareness of such crucial issues. Having witnessed this subject matter quickly fall from the front pages, my practice serves as an enduring reminder of environmental crises within a global consciousness. ”

rosemaryfeitcovey.com  [rosemarycovey](https://www.instagram.com/rosemarycovey)

Left Image: "Descartes Died in the Snow", wood engraving, magnets, moveable components, painting, recycled plastics, thread on canvas , 54 x 42 inches, 2022

Right Image: "Broken Earth", wood engraving, painting ,string, coffee grounds on canvas, 48 x 60 inches, 2021

JENAE MICHELLE

RESIDENT ARTIST | STUDIO 226



ARTIST STATEMENT

“ I am a colorist and my primary material is recycled wool. I rescue vintage garments and blankets from thrift stores and their fibers live on in new objects of beauty. Color, pattern and texture are the constant of my work, with each year's collection reimagined around a narrative theme. I make a range of textile objects including gloves, scarves and my self-portrait dress, but my handbags are central to my vision. I think of the bags as “public art,” not cloistered with a small audience, but bringing beauty and quality out in the world. Artists like Cy Twombly and Joan Mitchell delight me with their expansive use of color and

texture. In tune with the “slow fashion” movement, my work carries a crucial message: there is an alternative to our culture's mindless consumption that can be found in a beautiful and meticulously handmade object. ”

rangeofemotion.com  [rangeofemotionbags](https://www.instagram.com/rangeofemotionbags)

Left Image: “Tag bag (Where have all the good stores gone?)”, Recycled cashmere and silk, vintage glass button, 13 x 10 x 4.5 inches, 2022

Right Image: “Treebag”, Recycled wool, velvet and cotton, vintage glass button, 7 by 10 x 5 inches, 2022

LEAH STURGIS

RESIDENT ARTIST | STUDIO 226



ARTIST STATEMENT

“ My parents used to say “If you give Leah enough paper and tape, she will build a house.”

This comes through in my design process. I think of designing as making something from nothing, of using otherwise discarded, overlooked or ordinary materials to create something commanding.

My years living in Alaska inspire my work. I use materials I found in the woods: naturally shed caribou and deer antler, porcupine quills, sea urchin spine, pebbles and fish bone. Landscape and architecture intersect, resulting in contemporary, clean, elegant wearable sculptures.

I was born and raised in Chicago. My Mom used to take my family to pow-wows. I was captivated by the tiny glass seed beads and dancing leather fringe on

the native regalia. Now I use old leather garments to cut and form new creations, sewing on bead accents and giving my materials new life.

When asked “where do you get your inspiration?” I find myself pausing: I’m not sure where I don’t get inspiration. It’s everywhere: in people, in places, in things, and in feelings.

I am looking for balance, I find it in designing. My customers say they find my work peaceful.

I love making art. ”

leahsturgis.com  **leahlovesart**

Left Image: “Trio Vermeil Necklace”, 22K Gold Vermeil and mother of pearl, 1.5 inches tall x 1.25 inches wide, 2022

Right Image: “Rei Rei Double Hoop Earrings”, Recycled leather, glass seed beads, thread and sterling silver, 2.75 inches long x 1.75 inches wide, 2022

SUSAN COHEN

RESIDENT ARTIST | STUDIO 226



ARTIST STATEMENT


“Connections are the focus of much of my pottery. The indentations on my pots establish a human bond with those whose hands trace mine.

Isolation during Covid expanded the use of Zoom, the Meta Universe, and Non Fungible Tokens (NFTs), but people also embraced finely-crafted objects. They brought art into their lives. My smaller work is intimate and meant to be touched, used and enjoyed.

Making and firing pottery in wood-fired kilns engages all my senses. I love the quiet rhythm of making pots, followed by intense community activity stoking the kiln. Each stoking magically contributes to the rich variety of the natural-ash glaze. The surfaces of my larger pieces are shaped to capture ash and to give the pieces their unique character.

My interest in Japanese pottery was sparked in graduate school by Teruo Hara. Now, participating on Kevin Crowe's kiln-firing team is a strong influence. I hope my work will bridge the divide between functional and fine art, and that both will enjoy equal cultural importance.

Sharing and establishing connections through my pottery has brought me together with many people, all with stories to tell. Every pot evokes a narrative. ”

susancohenpottery.com  [susancohenpottery](https://www.instagram.com/susancohenpottery)

Left Image: "Forest Light", Stoneware clay, flashing slip, black liner brush-work, and "natural" ash glaze, 5 3/4" high x 5 1/2" wide x 2 3/4" deep, 2022

Right Image: "For Tea", Stoneware clay, flashing slip, Shino glaze and "natural ash" glaze, 3" high x 5 3/4" diameter 2021

ANNA SHAKEEVA

RESIDENT ARTIST | STUDIO 304



ARTIST STATEMENT

“ The most interesting subject for me is people. People created the civilization in which we live, at the same time I feel a very deep connection to nature. Our bodies have evolved through millions of years, from

water, from fish, from flowers and from birds. In my art I try to show that people have a strong spiritual connection to nature. ”

annashakeeva.com

[f anna.shakeeva](https://www.facebook.com/anna.shakeeva)

Left Image: "Flying Ship", Oil on gesso box, 16" X 16", 2020

Right Image: "Sweet Dreams", Oil on gesso box, 16" X 16", 2020

MATTHEW JOHNSTON

RESIDENT ARTIST | STUDIO 310



ARTIST STATEMENT

“ FIGURE DIPTYCHS

My figure diptychs are the result of me watching couples and friends at public functions.

I like to capture the awkwardness, in their dress and the unease in certain situations.

And by cropping the eyes, its possible to create ambiguity for the viewer. Almost all think because the couple is presented together/they are together. ... but not all...they are surprised when i inform them of my vision.

I have each piece framed separately...to allow each figure to have their OWN space, a concept which has built in meaning as i have dealt with past relationships. Also the space in between the framed figures represents the part of each that the other may never know.

I am continually influenced by the great David Hockney. I admire his use of color and the looseness of his painting manner. And because my studio here is quite small, I am unable to create large works such as his. I am an admirer of Wayne Thiebaud.

ABSTRACTS

These are my newest works. I have been painting images for years..but now ,as most artists find out, I can capture the non tangible, or the ethereal. This allows me to paint with heavy texture and color. ”

MatthewJohnston.com  **@talltulips4ever**

Left Image: "Listening to Guests", Acrylic paint, pastel, and Xerox transfer on paper, 54 x 80", 2020

Right Image: "A Light Dusting", Acrylic paint on canvas; 50 x 50", 2022

DHAMIN JASSIM

RESIDENT ARTIST | STUDIO 322



ARTIST STATEMENT

“ Having fled war and conflict in my native Iraq, I seek to portray what is real in my art. On the white canvas, I practice my freedom and reflect my visions of life. My journey from my homeland to various places becomes an influential factor in my artwork. I take the realistic form of my subject and create movement and activity that portrays this personal journey. I infuse my works with light, color and texture.

I sometimes encase my subject in a prism of color to create movement and energy. The interplay of these elements reveals my emotional responses to an ever-changing environment. When I see that the world is in need of calmness, it manifests in the tranquil and serene nature of my landscapes. When I feel antagonism in the world around me, I use

exaggerated brushstrokes and textures to reveal the emotional charge within me.

I put a part of myself in every painting, regardless of the difference in the subject or the theme of the work. My art is my message to humanity. Whether it shows negativity or positivity in the world, I seek to reveal these timeless truths that make up the world around us. ”

STARTING FALL 2022

dhaminart.com  **medsdead**

Left Image: "The City of Peace", Oil on canvas, 24" x 20", 2020

Right Image: "I Love Georgetown", Acrylic on canvas, 26" x 30", 2020

DONNA LOMANGINO

RESIDENT ARTIST | STUDIO 322



ARTIST STATEMENT

“ My paintings explore the metaphysical, the space between mind and matter, between potentiality and actuality. Abstracted seascapes and landscapes are painted from memory or reference in an extemporaneous fashion. Color, rhythm, brushstrokes, and scent of the oils enhance a subconscious process in which I express a mood, a passion, a sense of isolation, and/or a spirituality.

Layering and scraping away selected areas of paint are techniques that align with my practice framework. We often reveal only certain parts of ourselves, keeping much hidden until we feel safe enough to expose those cracks in the veneer. To me, vulnerabilities are the most appealing aspects of a person. It's the mysteriousness, the sensitivities, the complexities that draws one in, where a chord of empathy may strike, endearing one to the other.

Subjects of my portraits come from film, biographies, interesting photographs and correlations. I've painted a CinemaScope series, depicting dramatic moments in film, Special series of well-known subjects, Gone (those who have passed), Juxtapositions, a Small-Mouthed People and a Long-Necked people series. These last two series question whether physical attributes reflect the inner workings of a personality. ”

STARTING FALL 2022

lomanginoart.com f donna.lomangino

Left Image: "Sea Change", Oil on panel, 24" x 24", 2020

Right Image: "Field of Gold", Oil and cold wax on panel, 12" x 12", 2021

ANTHONY NSOFOR

RESIDENT ARTIST | STUDIO 324



ARTIST STATEMENT

“ I consistently travelled in the past. I create work around the stories from living among people of different cultures in the places I visit. It is conversational and exploratory. I also appropriate materials, symbols, and familiar ways of telling these stories, weaving language, interpreting form and colour.

With the internet comes a relatedness where people and places intertwine. My work speaks of the similarities and oneness of humanity. Our views are shared realities unrestricted by physical borders/time zones, spreading and uniting all.

My influences come from the markings that translate as text in sign/language, text/symbol as seen in hieroglyphics, traditional Uli, Nsibidi and modern languages.

Over the years, I have created series drawn from

new spaces I visited. These themes evolve over time. The ideas find a voice in foreign lands showing a universality also. My subject matter is drawn from daily events and the mundane- gender, relationships, individuality, fashion, and social and political discourse. Familiar themes in my work revolve around land ownership (a global phenomenon), farming and ranching conflicts in my native country Nigeria, and standing out from crowds. Art becomes a pedestal for addressing people, taking a stand, for adding to the narrative. ”

STARTING FALL 2022

nsoforanthony.wordpress.com  [anthonyensofor](https://www.instagram.com/anthonyensofor)

Left Image: "To sir, with love", oil on canvas, 122x91cm, 2022

Right Image: "Dismember pool", acrylic and oil on canvas, 91x122cm, 2021-2022

YUTING CHANG

RESIDENT ARTIST | STUDIO 330



ARTIST STATEMENT

“ As a ceramic artist with an industrial design background, my work “Plycelain” is the physical manifestation of the moment of unlearning the rule book and asking: What if I utilize mass production techniques but still keep the genuineness of the craftsmanship spirit?

To me, making objects is not for the known functionality and flawless production but for finding the unknown possibilities from sketches to final pieces. It’s about evolving, exploring, and adapting the process for a new outcome with fresh aesthetic pleasure. My art holds my designer’s aesthetic quality. It’s usually understated and humble, with a meticulous focus on details.

Besides visual sensation, the tactile sense is powerful for me to experience the beauty of the world, especially when our world is becoming digital. My choice of functional ceramic objects as a medium carries the warmth of innovative craftsmanship that people can feel through their hands and bring into everyday life. ”

STARTING FALL 2022

yuting.studio  **yuting_pera**

Left Image: “Plycelain collection: Mug and Big Saucer”, Porcelain, .5” x 3.5” x 2.75”/ 5.25” x 5.25” x 0.5”, 2019~2020

Right Image: “Plycelain collection: Bowl”, Porcelain, 4.5” x 4.5” x 2.36”, 2019~2020

BEVERLY RYAN

RESIDENT ARTIST | STUDIO 333



ARTIST STATEMENT

“ My work is about discovery. I gather inspiration from everywhere. Sometimes the work starts with an idea, sometimes from the exploration of materials. Experimentation to find new ways of expression motivate my practice. I work in series but more often create “one offs” as I try new things.

Underlying narrative emerges in my painted surfaces. Abstraction and expressionism inform the paintings. Linear and structural visual elements are often what pull the compositions together. Subject matter creates series about personal, social, environmental, political topics. My interest in the human condition is in the work. I love the plasticity and luminosity of oil paint. I, also, want to see what paint alone and paint with mixed media can do.

Multiple areas of interest mix together and lead me to new combinations, new insights, and fresh work.

Over the years, I gradually reinvented myself away from the sciences and became a full-time artist and art teacher. My goal as an artist is not to repeat myself in my work. Exploring the limits of my ability to express myself is the ultimate goal. ”

beverlyryan.com  **bev_ryan**

Left Image: “Algorithm”, Oil and mixed media on aluminum, 20” x 16”, 2020
Right Image: “Drone Silhouette”, Charcoal on paper, 36” x 46”, 2020

IRYNA SMITCHKOVA

RESIDENT ARTIST | STUDIO 336



ARTIST STATEMENT

“ As an artist, I believe in the statement: “Beauty and love can save the world!”. In my opinion art is in dialogue with the Universe. In this dialogue the figure of the artist acts as an intermediary.

Personally, this is very relevant at the moment, since the country where I was born - Ukraine - is at war. At such a time, any person rethinks their personal values. But the principle was and remains one: “Beauty and love can save the world!”

An artist should convey to the viewer something that in ordinary life the audience would not attach much importance to. The mission of the artist is to make the viewer reflect and to stop in time.

Usually my inspiration for creating paintings is taken from observation of the beautiful world surrounding

us and from the love for any kind of creature.

Another great influence on my work has been my personal life journey which has given me the chance to live in different parts of the world. Living a different place is a unique experience incomparable with a tourist visit. I have soaked up the cultures and traditions of different countries and this has greatly effected my painting and consciousness. ”

STARTING FALL 2022

irismitch.com  [iri.smitch](https://www.instagram.com/iri.smitch)

Left Image: “La Famille”, Watercolor on paper, 23 x 23, 2020

Right Image: “Wonderland”, Oil on canvas, 60 x 60, 2022

PETE KLEDARAS

RESIDENT ARTIST | STUDIO 337



ARTIST STATEMENT

“ I find inspiration all around me, in artwork, music, and through reading or just browsing through periodicals. Imagine a violin set in “The Ride of the Valkyries”, a Lichtenstein might help to bring humor. When using an object with a bulbous shape a Bolero can help in the creation. My goal is to create a piece that, when illuminated, will elicit a familiar feeling, arouse a meaningful memory or ignite the dreamer inside. I create my lamps using discarded domestic objects that are deserving of a second life. I get an

exhilarating feeling when I come across a common object that piques my interest, that has a story or is reminiscent of a poignant place or time. ”

STARTING FALL 2022

muselamps.com

Left Image: “Celestial Sphere”, Mixed Media 3D, Chromed metal celestial sphere, light fixture with Edison bulb floats in center of sphere, 12” x 16” x 12”, 2021

Right Image: “Raytheon Short Wave”, Mixed Media 3D, Raytheon Short Wave Radio, dual light fixtures with Edison bulbs in a metal lamp cages, 16” x 23” x 9”, 2022

ALEXIS GOMEZ

RESIDENT ARTIST | STUDIO 339



ARTIST STATEMENT

“ Gomez’s work investigates the internal and external spaces we inhabit as human beings. Using illusionistic patterns and figural forms to represent both literal and metaphorical space, he creates settings that bridge the physical and virtual realms. Alternating between 3D modeling software and figural sculpture his work fluxes between the tangible and artificial. How do we engage with literal space

and formless space? Can we separate body from mind? These are the curiosities that Alexis strives to address in a dialogue between three-dimensional and digital forms. ”

STARTING FALL 2022

alexisgomezart.com  **alexisgomezart**

Left Image: "Simulation 4 (Render)", Digital Render, Dimensions vary, 2021
Right Image: "Simulation 2 (Sculpture)", MDF and augmented reality activation. 56 x 18 x 30 inches, 2021

SALLY VEACH

RESIDENT ARTIST | STUDIO 342



ARTIST STATEMENT


“ My painting practice is inspired by the natural landscape and ideas relating to memory, the natural sublime, and the universality of change. Employing these ideas and colors of the landscape, I create lush, vibrant paintings full of energetic marks that culminate in an emotional sense of place. Significantly, the work is devoid of people or animals. Often superimposed on the abstracted, gestural compositions are empty icons of human-built structures. They indicate a post-human world.

When I observe nature I am reminded that all living things compete for territory. Every thing is in constant motion, even electrons. Thus, as I vigorously apply marks, I am reminded of the animals, plants, and microorganisms that must battle for the means to survive. Humans have taken this strategy to the

extreme. In our quest to thrive at all costs, we have damaged the very ecosystem that sustains us, ensuring that Earth will inevitably become a post-human world.

After years of close, observational study of the natural world (and the deteriorating barns of the Shenandoah Valley of Virginia), I have developed a thesis based on concurrent qualities of all life forms and the natural sublime. My goal is to continue exploring these ideas through painting.”

STARTING FALL 2022

sallyveach.com  **sallyveachart**

*Left Image: "Toombs Hollow Ascension", Oil on canvas, 48" X 48", 2021
Right Image: "Toombs Hollow Ascension 2", Oil on canvas, 36" x 36", 2022*

ALANNA RIVERA

ARTIST PRO TEM



ARTIST STATEMENT

“ I make paintings and illustrations that create space for everyone to safely celebrate whom they love. Sometimes, my work captures moments, like when a three year old realizes that Halloween is only one day a year, or preserves the memory of someone's beloved furry friend. Once, I was asked to paint the portrait of someone's deceased child and re-

imagine a family portrait. My art helps people heal by preserving, cherishing, and highlighting what they love most. This also helps me heal by imagining what authentic love and healing looks like for me. We still live in an age when it is not always safe to love who you love, and my art channels both my passion and my frustration that more safe spaces should exist. ”

alannarivera.com  [ariverastudios](https://www.instagram.com/ariverastudios)

Left Image: "Russ the T-Rex", Ink and Gouache on Bristol Paper, 10" x 7," 2020

Right Image: "Old Town Mural", Acrylic Paint on 200 Year Old Walls, 6' x 30', 2020

ANN BARBIERI

ARTIST PRO TEM



ARTIST STATEMENT

“ Gardens, plants, interiors...I draw from the world around me. Color excites me. If someone gives me a bunch of flowers, I immediately want to paint it. I use acrylic and collage to capture the beauty I find in the everyday. My father was an avid gardener and perhaps the riot of color that he created every summer has influenced me. Surely, watching him make something with his hands inspires me still.

Building on what I hope is a good composition, I strive to create depth and complexity in my paintings, letting different shapes and pieces of color peek out from

behind others. That way the viewer has to come up close and look carefully. And when they do, they will see traces of my exploration in little marks of colors that have been glazed over, with new shapes added. I also hope that they'll feel the energy and joy I seek to convey. ”

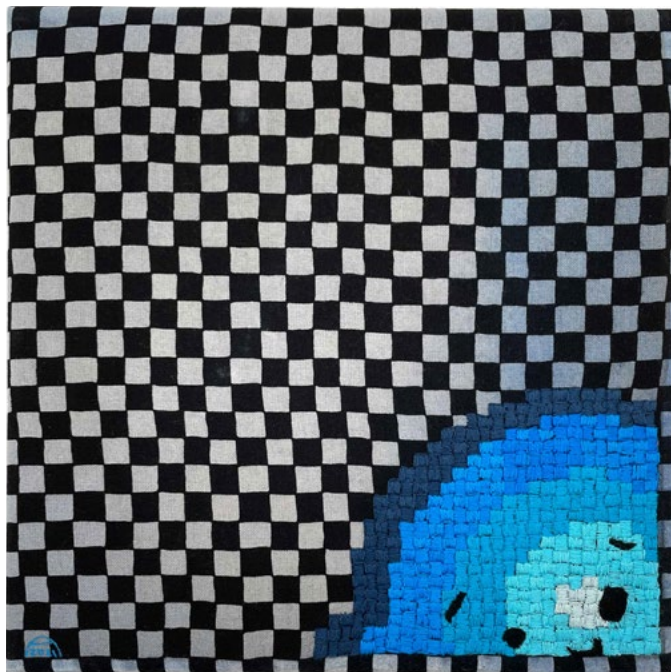
annbarbieri.com  [annbarbieri](https://www.instagram.com/annbarbieri)

Left Image: "Still Life with Pizzazz", Acrylic on Canvas, 36" x 36", 2020

Right Image: "Step Up #2 (Blue)", Acrylic and Collage on Paper, 16" x 16", 2022

ANNA NAZARETZ RADJOU

ARTIST PRO TEM



ARTIST STATEMENT


“ I strive to make people smile with my artwork. Whether it is of one of my stylized characters in a humorous scene, or if it is a more contemplative, emotive piece, my art has a playful, whimsical, and unique illustrative feel.

As an ambivert, I toggle between introvert and extrovert modes. As such, I have always paid close attention to people's emotional reactions, even subtle facial cues, and how they navigate the world's social complexities. By creating more approachable art, I hope that viewers feel comfortable to reflect on the emotional self; or to simply enjoy a moment of amusement.

I am privileged to have had two grandfathers who were both very talented architects and artists.

Despite their different artistic styles and cultural backgrounds, they were both enormous influences on me. I am also deeply inspired by artists Edward Gorey, Carlo Crivelli, and Jean-Michel Basquiat whom all captured people with exaggerated, unique, stylized art styles.

I love to create eye-catching images that range from friendly to moody, bright to ominous, and introspective to quirky. My intention is to normalize emotional awareness and internal reflection, and to brighten the world just a tiny bit in the process. ”

annaradjou.com  [annaradjouart](https://www.instagram.com/annaradjouart)

Left Image: "Pixelera", Embroidery Thread and Acrylic on Cotton Fabric, 8" x 8", 2021

Right Image: "Isolera", Embroidery Thread and Acrylic on Cotton Fabric, 9" x 9", 2021

ANTONIO G. SCOTT

ARTIST PRO TEM



ARTIST STATEMENT

“ It is all around me, all around us. It is the wind-blown wisp and weight of the clouds. It is the perpetual pattern and pull of the ocean. It is the music of nature’s movements as all are drawn to the dance – birds, fish, and the human desire to be a part of the freedom in nature’s fluidity.

My paintings are my effort to express the unbounded artistry of nature: the permanence of movement, the kaleidoscope of color, and the purity of its beings. ”

manifestationsags.wpcomstaging.com

 [manifestationsags](https://www.instagram.com/manifestationsags)

Left Image: "Apex", Oil on Canvas, 18" x 24", 2021

Right Image: "Inseparable", Oil on Canvas, 24" x 30", 2022

BETH PACENTRILLI

ARTIST PRO TEM



ARTIST STATEMENT

“ I grew up in a Navy family, moving every few years to some place new—new environment, new faces, new ways of being. In it all, I found that nature rooted me. I discovered there is a physical home, and then a home within ourselves. My work explores the relationship between spiritual and physical environments, the natural world and the manmade one, who we are in the eyes of others and who we are within ourselves.

As an emerging artist I am working through many ideas and utilizing different media. Inside Out series (artwork 1-3) speaks strongly to the searching for self, the deep dive into psyche and emotions. Unearthing (but sometimes still hiding) who we are inside in relation to environment and how others perceive us. Wallflower (artwork 8) is one of

ongoing tiny flower paintings that speaks to a sense of isolation, how we experience the world and how we are viewed singularly and then when together. Cosmetic portraits explore how we define and value beauty. Woven amongst all series is a dichotomy between, or coexisting of, vulnerability and strength; and a relationship with nature represented as origin and a connection to our true self. ”

bethpacentrilli.com  **bethpacentrilli**

Left Image: "For the Love of Pink Apricots", Oil and Lipstick on Panel, 9.5" x 10.25", 2021

Right Image: "Sunshine on a Cloudy Day", Coffee Grounds with Gouache and Marker on Panel, 10" round, 2021

BEV ANDREWS

ARTIST PRO TEM



ARTIST STATEMENT

“ I want people to expect the unexpected. My goal is to create a diverse body of original ceramic art using innovative techniques.

The shapes, surface patterns and textures of my organic vessels reveal interaction between form and nature inspired by cresting waves or unfolding flowers urging me to make soft, pleated, swirling, undulating folds in the clay. My raku vessels may include geodes or driftwood revealing a strong connection with nature as well as producing a unique piece of art. The elegant lines of modern architecture and sculpture generate ideas challenging me to manipulate clay forming angles and geometric shapes.

I am a certified Ikebana instructor and this art of flower arranging based on four principles: 1) unconventional approach, 2) movement, 3) balance, and 4) harmony, complements and enhances my

ceramic art. The unusual placement of flowers, branches, and repurposed materials inspires my non-traditional ceramic vessels. These “functional sculptures” may stand alone as art but must be skillfully designed to support the use of driftwood and unconventional materials.

As a contemporary ceramic artist, I keep exploring clay’s possibilities, developing new skills to support my evolving ideas. ”

bev2art.com | scopegallery.org

bevs ceramicart

*Left Image: "Mountain Snow", Ceramic -Stoneware, 11" H x 8" W, 2020
Right Image: "The Outer Edge", Ceramic -Raku, 12" H x 12" W, 2022*

CALINA FRANZOSA

ARTIST PRO TEM



ARTIST STATEMENT

“ I've always been a daydreamer and painting lets me hangout in those daydreams a little longer. I love being outdoors and experiencing nature, but the moments are fleeting; painting is how I can stop time, freeze a moment, and preserve it. When I find a scene that moves me, I enjoy figuring out how to create that same emotion on the canvas. My paintings focus on creating a sense of space, tranquility, and nostalgia.

As an avid traveler I find myself attracted to the everyday scenes that make places both unique and familiar. My traditional oil paintings capture the scapes: land, sea, city, and sky. Whether it be an intimate landscape or an epic vista; give me the great outdoors!

I also love a good still life scene, one that gives me a glimpse into the intimate interactions of life.

While living on the California coast has given me plenty of opportunities to paint outdoors, my current focus is adapting my plein air pieces into larger studio works. I look forward to doing this same process in the Northern Virginia area.

Whether on location or in the studio, I spend my days chasing daydreams. ”

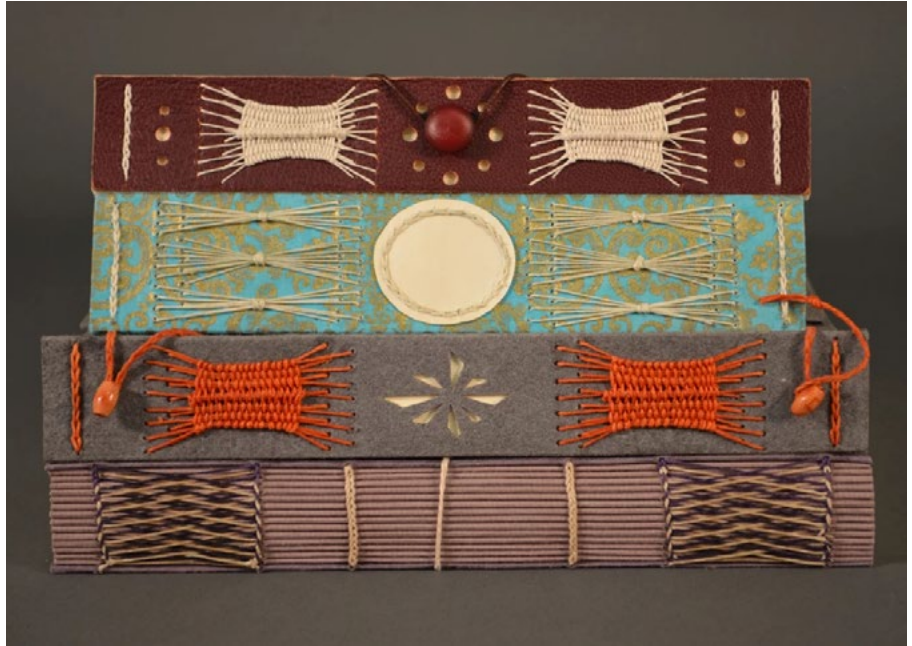
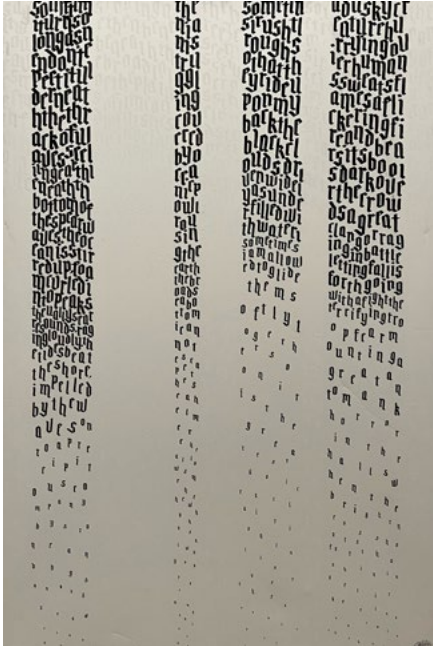
calinafranzosa.com  **calinafranzosa**

Left Image: "Cuban Glow", Oil on Canvas, 24"x18", 2021

Right Image: "Lemonade", Oil on Wood Panel, 8"x10", 2021

CHRISTINE MANWILLER

ARTIST PRO TEM



ARTIST STATEMENT

“ The beauty, power, but also the subtlety of the natural world is the main source of my inspiration in all my work. Water and trees seem to be a central theme that I gravitate to in most of my pieces. I think it is the organic form and colors that draw me, as well as my experience as a child playing among the trees near water. Calligraphy is a central part of my artwork. I invite the viewer to be captivated by the texture and character found in the words I write freed from linear and uniform constraints that text usually exhibits. I explore the aesthetic properties of text, properties that can be stretched and altered because of the freedom of calligraphy. The calligrapher can attempt to be invisible to the viewer, allowing the meaning of the text to stand alone. Instead, I explore the alternative approach, using my own interpretation of

poetry to overwhelm, the words themselves take a lesser role, sometimes becoming illegible. However, the words remain for those who take a closer look, creating the opportunity to study and reflect on the work in a different way. ”

cmconservation.com

*Left Image: "Falling", Acrylic ink and gouache on paper, 24 x 28 in. 2020
Right Image: "Bookbindings", Paper, handmade flax paper, linen thread, beads, Various sizes.*

ELLEN DELANEY

ARTIST PRO TEM



ARTIST STATEMENT

“ I minored in art in college but never expected to become a professional artist. Interest in art lead me to become an architect, but it was the painting classes I started 20 years ago that made me realize that art was what I was really was passionate about.

I paint landscapes inspired by the natural world but grounded in the manmade. I see my paintings as representation leaning towards abstraction. My goal is to clarify the subject by simplifying and to reducing to the most essential elements. Often crisp horizontal lines, monotone skies, and textured fields are my painting vocabulary. My paintings usually include manmade elements: houses, fences, cars, and lights because I love the sharp contrast of their crisp edges against freeform natural landscape. Night scenes

are a favorite of mine because of the strong punch of lights against the night sky and against muted landscape elements.

I'm told by people who come into my studio that my paintings have a calming, peaceful feel. I think that is the result of my color palette, simplified compositions, and a sense orderliness. Many artists have inspired me but recently Alex Katz, Fairfield Porter, Helen Lundeborg, David Hockney top the list. ”

ellendelaneyart.com  **ellen.delaney.7**

Left Image: "Water's Edge", Acrylic on Panel, 24" x 24", 2022

Right Image: "Summer Night Puget Sound", Acrylic on Panel, 24" x 24", 2021

GERDA ATZL

ARTIST PRO TEM



ARTIST STATEMENT

“ Glass may seem fragile but I know it is also strong, visually complex and able to hold the finest of lines. It draws visitors to my studio because both my designs and the very nature of glass are magical. The sparkle of the crystal catches the eye and invites the viewer to pause and be drawn in to the tiny worlds, I create with my hands. Each piece tells a story it is unique and irreplaceable, a one of a kind completely hand made object that is treasured over generations. Many of my collectors' children now collect my work.

Whether my glass canvas is a vase, a blown wine glass, a paper thin ornament, or a heavy piece created for a monumental award, I am excited at the chance to begin work. My anticipation mounts as I see my ideas come to fruition under my engraver's

spinning wheel. I learnt to temper my enthusiasm with caution and care. I spent days and nights working on hundreds of pieces and have learnt that glass, despite its inherent beauty, is an unforgiving medium and patience can be one of my most important tools.”

gerdaengraving.wixsite.com/gerdaglas

Left Image: "Nymph (limited edition, #3 out of 5)", Hand Engraved Crystal Vase, 9.75" tall x 5.5" x 3.5" oval, 2020
Right Image: "Not a Weed!", Hand Engraved Crystal Champagne Flutes, 11" tall x 2" diameter, 2021

GLORIA BARBRE

ARTIST PRO TEM



ARTIST STATEMENT

“ When I print on fabric or paper, it's the layers of color that bring out a different color. The texture and weave of fabric and the same is true with different papers. It's this difference that I look for to give my work a different and special look. Many times I can only find import small sample lots, which use difficult or expensive processes.

Workshops from paper to fabric has given me a wealth of knowledge to chose from. Working on many different textures of both paper and fabric. A silk screen workshop using paper and and silk fabric was very interesting. A special class to learn how to airbrush on paper and silk using many inks and paints was the very best class.

I grew up with lots of help learning to sew and working with patterns. It was later when I started working in big and small factories, hand sewing and industrial sewing machine production and contractors. It was when I decided I wanted my private life to be sane. The Torpedo Factory gave me the opportunity to choose the life I have now. I like working one on one and getting to know my customers.”

Left Image: "Mardi Gras", Fabric shawl, 45"x60", 2021

Right Image: "Blue Lagoon", Water color, 22"x33", 2022

GREGORY LOGAN DUNN

ARTIST PRO TEM



ARTIST STATEMENT

“ My paintings are created in layers. Layers of paint dragged across the surface with the media altered to create different amounts of transparency and viscosity in the paint. This process hides and reveals the artistic process. I plan my paintings very carefully to produce results that are random and chaotic. Beautiful things are obscured and ugly things are revealed and vice versa. There is a search for truth in the form of a vision that cannot be articulated in a definitive image, and so it is spoken in color, texture,

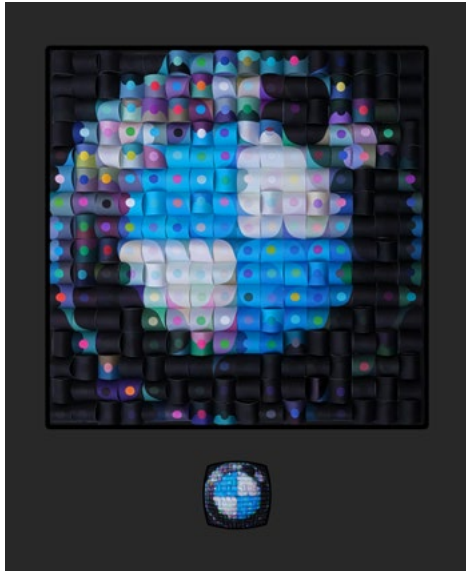
and form. I create this work drawing upon themes that originate in historical art subjects, and these along with my ideas address the human spiritual condition in crisis, in evolution, and grief. ”

gldunnart.com  [gregorylogandunnart](https://www.instagram.com/gregorylogandunnart)

Left Image: "Constance Undawning", Acrylic on Canvas, 27" x 27", 2021
Right Image: "Gethsemane", Acrylic on Canvas, 32"x 32", 2021

HEIDI MRAZ

ARTIST PRO TEM



ARTIST STATEMENT

“ Cars are my muse and the protagonists of my visual narratives. I use art as a vehicle to document and share car stories, and the cultural underpinnings surrounding them. I strive to reframe the way people view the automobile, not just as a means of transportation, but as a beautiful object of art and design, history and innovation.

Since 2012, I have been deeply inspired to create automotive art to help preserve car history in a novel way to make a connection and interact with my viewers. As a multi-disciplinary artist, I embrace a wide range of traditional and non-traditional materials, and experimental techniques, from imbuing my canvases with organic matter to piecing together thousands of historically relevant bits of ephemera, photos and other

materials including the use of audio and video to shift perspectives. Focused on creating an experience, my works involve surprising tricks that invite the viewer to engage in some unique way, whether by viewing a piece at a distance to see the big picture and then stepping in closer to find a car's story in the details or using a rearview mirror to transform the abstract into an automobile.”

heidimraz.com  [heidimraz](https://www.instagram.com/heidimraz)

Left Image: "BMW (Rear View Mirror Prototype)", Paper on board with convex rearview mirror installation, 35" x 35", 2022

Right Image: "Aerodynamics By Entomology", Paper, steel entomology pins, on foam board in specimen box. 48" x 72" 2021

JACELYN ORELLANA

ARTIST PRO TEM



ARTIST STATEMENT

“ Portraits accidentally became my favorite subject matter through commissions over the years. My love for portraiture has grown exponentially, and I now obsess over the human face. I believe there is so much one can capture about the human condition and experience through portraiture and each portrait can hold an insight into a different aspect of the human psyche. I like to create a visual language that can portray the feelings or thoughts of my subjects through color and texture using paints and 2D images. I love exploring new ways of capturing a face with accuracy, but also with a hint of experimentation

that from afar can be read as realistic but when looked up close can be read as abstraction. My goal is to create a body of work that showcases the subconscious thoughts that are in all of us. and that can be reflected upon us when we look at a pair of human eyes on a canvas. ”

jacelynorellana.com  [jacelyn.orellana_](https://www.instagram.com/jacelyn.orellana_)

Left Image: "It's 2022", Oil on Canvas 8 x 10", 2022

Right Image: "Portrait of Erica", Acrylic on Wood, 8 x 10", 2022

JESSICA VALORIS

ARTIST PRO TEM



ARTIST STATEMENT

“ I create sacred environments through mixed-media installation, sound collage, and ritual performance. Honoring and affirming practices of Black fugitivity and marronage* is at the heart of my work. I create portals out of sound, paint, wood, wire and re-purposed materials. I employ history to help tell more complete stories of resilience and self-definition.

Inspired by the earth-based traditions of my Black and Jewish ancestors, I explore ideas through the lens of metaphysics, spirituality, and Afrofuturism. I build spaces that cultivate deep listening and reflection; lift up a cosmology of liberation; complicate flattened histories of oppression, and create space for affirmative re-definition. In the face of marginalization and erasure, my art is both balm and blueprint; mapping out pathways for the Black liberatory imagination and reviving recipes for collective care.

My ambition as an artist is to create spaces for communities to grapple with histories of enslavement and subjugation, and legacies of liberation and resistance, in order to imagine and practice new ways of being beyond racism, patriarchy, and other forms of systemic oppression.

*Marronage is the practice of enslaved peoples' escape and sovereign community-building. Black fugitivity refers to the ways that Black people imagine and actualize worlds beyond racialized oppression. ”

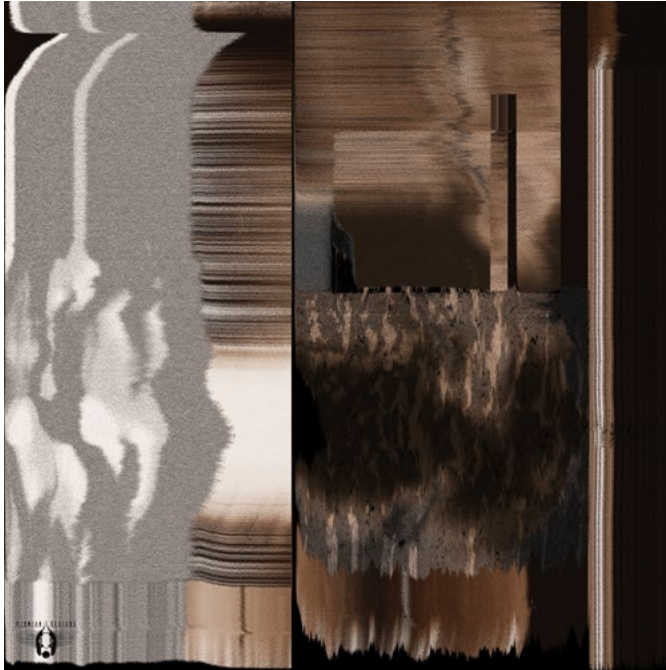
jessicavaloris.com  [jessicavaloris](https://www.instagram.com/jessicavaloris)

Left Image: "Quilted Codes", Acrylic and found objects on cardboard, 2.5in x 3in, 2020

Right Image: "Harriet's Door", Acrylic on butcher paper, burlap, and wood, 4.5ft x 3ft, 2022

JOHN T ALLEN

ARTIST PRO TEM



ARTIST STATEMENT

“ I have always been fascinated by the deep past and distant future, both of which have heavily influenced my personal outlook and creative journey from a very early age. There is something so inherently captivating about our very real but seemingly imperceptible connection to deep time, to moments long dead or so distant and abstract they can only be reached through decayed remnants of what was or conceived of only within one's own imagination. The way in which these recontextualize our place in time, I feel, is vital to better understanding our humanity and the real value of time in our lives. As a means of seeking and expressing meaning in the world around me within this framework, my art primarily focuses on questions of temporality as explored through a body of work spanning over a decade in a wide range

of mediums from mixed media to collage, digital art, photography, and music with a specific focus on prehistory, architecture, and the natural world. Permian Designs represents the core of this ethos through visual media while its offshoot, A Virtual Memory, explores these notions through sound in the form of a continuous, ever-evolving musical narrative. ”

permiantdesigns.com  [@permiantdesigns](https://www.instagram.com/permiantdesigns)

Left Image: "Blood Section XX", Digital Collage, 12"x 12", 2020
Right Image: "1982", Digital Collage, 12"x 12", 2020

JUNE YUN

ARTIST PRO TEM



ARTIST STATEMENT

“ I started my career as a fashion designer and have been exhibiting my work globally over the past decade, showcasing my art in locations such as Washington DC, Los Angeles, Chicago, Singapore, and Seoul. In one of my favorite exhibitions, I displayed female portraiture at the medical center of my alma mater, Ewha Woman's University, in Seoul, for seven months to support women's cancer efforts. Along my journey, I earned a master's degree, worked as an art teacher for Fairfax County Public Schools, and now run a private art institute and gallery in Annandale, Virginia.

My recent "Love - A Message in a Bottle" series explores how we use communication as a survival

mechanism during challenging times. Through our shared expressions with other people - both strangers and loved ones, from past, present, and generations to come - we build resilience and fortify ourselves to weather any storm that may come our way.”

artistjuneyun.com  [artistjuneyun](https://www.instagram.com/artistjuneyun)

Left Image: "Time Capsule", Mixed media on Wooden Board, 54" x 38", January 2021

Right Image: "LOVE- A message in a Bottle IX - Biography", Mixed media on Wooden Board, 36" x 48", August 2020

KANDRA OVERAKER

ARTIST PRO TEM



ARTIST STATEMENT

“ I create wearable works from a variety of fibers and materials, often exploring the relationship between traditional costuming and the implementation of electrical engineering. I continue to explore ways I can further my medium using many sort of LEDs, programming, and types of wearables. I find my inspiration in many venues, most often the aesthetics

of the PLUR lifestyle, 80's Cyberpunk influences and the EDM scene but push to elevate and evolve these aesthetics into my own creative vision.”

aetherwears.com  **aetherwears**

Left Image: "Airbrushed Cheetah Hoodie", Faux Fur Fabric, airbrushing with high flow paints, October 2021

Right Image: "Neon Led Leopard Hoodie and Tail", Faux Fur Fabric, airbrushing with high flow paints, electronics, Size XL hoodie and 36" long tail, October 2020

LAURIE FIELDS

ARTIST PRO TEM



ARTIST STATEMENT

“ I am intrigued by all kinds of materials and love to imagine how to combine and integrate them into unexpected new patterns, creating new dynamics. Reusing materials such as my oil/cold wax pallets and old paintings found hidden in my basement, bring me great satisfaction as I create something new, while cutting down on my personal

footprint. There is an almost sensual pleasure when I scavenge through collections of my previous things and think of how I can recreate them into provocative new visual experiences. ”

lauriefields.com  **Lfieldsart**

Left Image: "Waterfall", Acrylic, Oil/cold wax on canvas, 50"x 36", 2021

Right Image: "Latent Squirrel", Acrylic, Oil/cold wax on canvas, 30"x 40", 2021

LINA BIBI

ARTIST PRO TEM



ARTIST STATEMENT

“ Metalwork on balconies, arches, minarets, domes, crawling pothos on crumbling walls, red suns, street art, freedom, rice fields, silken threads embroidered on shirts, the sweet tangy taste of a ripe mango, monsoon winds. In my quest for belonging and finding culture, I have turned to artistic expression.

My work is an examination of different elements that reflect what home and belonging mean to me. With my academic background, I attempt to deconstruct the ways that art is perceived by those of different cultures. Understanding how art has created narratives that have been used to mystify, demonize, and otherize non-Western cultures is imperative to how I create art. I focus on folk tales, patterns, and recurring motifs from my culture

to create art that has a common theme. My main artistic medium is silversmithing, centered around lived culture. With this comes questioning existence, resistance, otherization, and femininity. I attempt to intertwine elements of my academic background (in anthropology and history) confronted with the visual and material culture I have been surrounded with, to create art that is contemporary with deep understanding of who I am phenomenologically. ”

studiolaam.com  **lina.naama**

Left Image: "Ear cuffs", Jewelry ~2.5 inches, 2022

Right Image: "Nail ring collection", Jewelry ~1.5 inch, 2021

LIANG WEI

ARTIST PRO TEM



ARTIST STATEMENT

“ The creation of each of my paintings comes from the joining of every bit of perception seen throughout my life, accumulating and comprehending these expressions with passion. I love natural landscapes and everyday sights, especially the beautiful sceneries of nature which naturally translate to an image or painting in my head. It may be my instinctive reaction. I find myself constructing and imagining all the interesting things that can enter the beauty of what I see in nature into a painting I call my own. Everything is recreated to portray the beauty in the views I've seen, in order to bring that beauty to others. I paint while believing it gives people more happiness and joy, more longing for the future in life, and better resonance of the world and beauty around

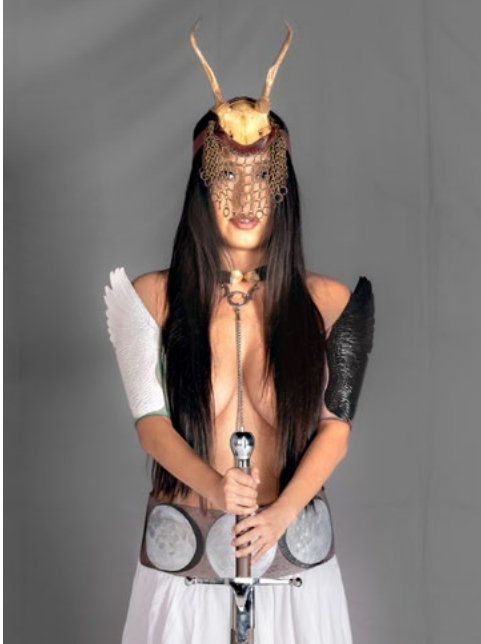
them. In the past ten years or so, I have concentrated on and re-created and worked hard on the theme of flowers and birds. As I work and improve, I want to further express my feelings and values more through my work, so that more people can be happy and so they can both experience and yearn for more beauty.”

moxiangting.com

Top Image: "Purple and Red in the South", Watercolor/Paper, 13" x 54" 2020
Bottom Image: "Red Fire on the Tree", Watercolor/Paper, 12" x 41" 2020

LYNN FERNANDEZ

ARTIST PRO TEM



ARTIST STATEMENT

“Adventures in imagination. Flights of personal fancy. I blame a childhood with my nose spent in books. Far away worlds and other realms, I imagined it all, down to the tiniest stitch. I’ve always been a collector of odds and ends, a maker, a costumer. Of course, I grew up and wanted to make those dreams come to life. I love leather because it lasts, because it remembers you, it takes on your shape when you sweat into it. It responds to your effort. It’s a favorite medium of

mine, but it’s not my only one. I work with whatever I find that sparks my interest. The place between idea and reality is where my brain comes alive. The joy of making an idea into a tangible object is unparalleled.”

nowbraceyourself.com  [nowbraceyourself](https://www.instagram.com/nowbraceyourself)

*Left Image: "Goddess Belt bracers and Headpiece.", Leather and Dye, 2020
Right Image: "Dreamweaver", Bone, brass, leather, chain, 2021*

MARCOS TEIXEIRA

ARTIST PRO TEM



ARTIST STATEMENT

“ Humanity has always been fascinated by nature and the stars and space. I am too. I have been influenced by flowers since my early days when I used to grow orchids with my mother. Dogwoods have surrounded me, beginning in the place I grew up in Brazil, to where I later attended college, to my front yard here in Virginia. As an artist, I try to capture the beauty of the many kinds of flowers, of the stars, of space, of form and shape around me, and represent it in the

jewelry I create. My goal is to combine their essence with functionality and bring joy and connection to the beholder and the wearer.”

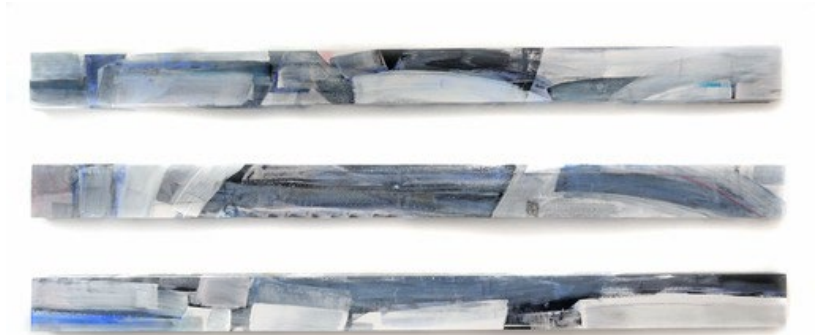
 **teixeiradesigns**

Left Image: "Pearl Supported by Tulips Ring", 18k yellow gold, Tahitian pearl, ring size 7, pearl 10mm x 7mm, 2020

Right Image: "Blossoming Lotus Flower Ring", Platinum, white diamonds, yellow diamonds, blue sapphires, ring size 7.5, flower 15mm x 15 mm, 2022

MARSHA STAIGER

ARTIST PRO TEM



ARTIST STATEMENT

“ The Washington Color School Artists have influenced my work. Morris Louis’ paintings recorded his exploration of the physical properties of early acrylics, my personal medium. Acrylic paint thinned allowed absorption into raw canvas without archival difficulties. In a similar manner I paint on raw paper for similar absorption and fresh color.

Gene Davis another WCS artist and the king of the strata had an uncanny visual aptitude for finding the right “color chord”. He created his very powerful personal color order. Personal order is an important part of my process. Finding my language. For instance, I use the word Graft in work that contain stripes or strata. Graft Series started 12 years ago when I was using tape for a clean line. I started

reusing the tape as collage in the group of paintings. Starting another painting with the graft-skin,... to let it grow and connect with the others. In my current Paper Graft Series, I am particularly interested in the movement created between the formal mark (with tape) and the organic paint. The initial layer of thinned acrylic on raw paper. The viewer dives to the formal lines and through to the organic beginnings... glimpsing what is beneath ... to resurface. ”

www.marshastaiger.me  [makemeorange](https://www.instagram.com/makemeorange)

Left Image: "Paper Piece Graft, Sudden Blue", Acrylic on Fabriano, Hot Press 140 lb. Watercolor Paper, 30" x 22", 2020

Right Image: "R&B, Jones Point, More Blue, Group of 3", Acrylic on 3 cradled boards each 4" x 60" x 3", 2022

MARY BETH GAIARIN

ARTIST PRO TEM



ARTIST STATEMENT

“ You might think with my almost obsessive need for order and structure, my creativity as a painter would be restrained. But by channeling order and structure during the composition phase I create an armature that in turn frees my creativity. I became an artist the day I realized that my art teacher’s chaotically arranged still life set-up was not speaking to me. I took a small panel and focused on one item in the set-up; the cut half of one orange. I discovered a kaleidoscope of colors, shades and tints that I never would have found if I had tackled that confusing set-up. I’ve been enchanted by this discovery ever since.

With all my paintings, I seek a reason such as intimacy or surprise that invites the viewer to come

closer. I am a happy yet restless artist. I feel that I can always learn, be bolder; it’s that glorious chase that keeps me coming to my studio every day. Lately, I am working towards more knife work, lots of paint, and an ever more impressionistic approach. I will never erase completely my bend towards order and structure but painting has folded it into an ever-expanding world of artistic expression.”

www.gaiarin.com  [marybethgaiarin](https://www.instagram.com/marybethgaiarin)

Left Image: "Peace Out", Oil on Linen, 36" x 36", 2022

Right Image: "Heard That", Oil on Linen, 36" x 36", 2022

MATTHEW HARWOOD

ARTIST PRO TEM



ARTIST STATEMENT

“ How can the traditional architectural design process be used to make innovative art?

For 38 years, I have relied on the hand skills learned in architecture school to explore this question. What if I applied rendering, drafting, 3D modeling, and design skills to a portrait, landscape, or still life? In my artwork, watercolor, colored pencil, ink, graphite, and acrylic find their way onto constructed assemblages. What inspires me most about these assemblages are the problem-solving abstractions (namely mathematics) hidden behind the veneer of traditional art genres.

But how can I bring these mathematical abstractions forward and make them the focus of my art?

Several years ago, playing with prime numbers, I stumbled on novel spiral patterns hidden in number

progressions. The architectural hand skills I prided myself on were not precise enough to capture the required subtlety. So, I learned to utilize computer-aided design software to enhance my abilities. This technology allowed me to find expression in innovative visual approaches to number theory. So far, the resulting imagery has manifested into digital drawings on aluminum and video animations.

Science, technology, engineering, and mathematics (STEM) have become the focus of my artwork. ”

harwoodart.com  [matthew_harwood_art](https://www.instagram.com/matthew_harwood_art)

Left Image: "Quantum Prime 5v", Digital drawing on aluminum. 12000 x 9000 pixels at 300 pixels per inch (40" x 30"), 2020

Right Image: "A Reflection on Refractions", Digital drawing on aluminum, 9000 x 12000 pixels at 300 pixels per inch (30" x 40"), 2022

MIKE STEVENS

ARTIST PRO TEM



ARTIST STATEMENT

“ You missed it, the perfect photograph! You didn’t have a camera, you left your phone in the car, you weren’t able to get a picture in time before the moment was gone. Not to worry, I got it for you. With so many things to keep track of in life it’s sometimes easy to miss special moments. My camera goes everywhere I go, whether it’s to another country or down the street. This way I am always ready to capture special moments anyone might have been unable to capture themselves. I also do this because waiting for perfect conditions to take a picture will always be too late. I create the perfect pictures because I go looking for them, rain or shine, cold or hot, early or late. Sometimes the perfect picture only manifests because I am out and ready to receive it. I then share

these captured images online for the world to see and in print for a more in-depth look at what I was able to capture by being present. These include landscapes, cityscapes, people, events, random objects, etc. There’s a story in each of these special moments that needs to be shared. ”

mstevensphotography.com

 [mikestevens_00photo](https://www.instagram.com/mikestevens_00photo)

*Left Image: “Sunset Surprise”, Photographic print on metal, 12” x 18”, 2021
Right Image: “Watching the Storm Pass By”, Photographic print on metal, 24” x 36”, 2021*

RACHEL COLLINS

ARTIST PRO TEM



ARTIST STATEMENT

“ My fascination with nature up close started with a microscope and the private parts of micromoths at the Smithsonian Museum of Natural History. I marveled at the variety and beauty of these tiny, dissected forms, as I worked to make scientifically accurate pen and ink drawings to support species identification. The job came to an end after a few years, but the love of this kind of close study has never left me; it has merely been transferred to larger nature subjects.

I consider myself a representational painter of nature's abstract form and love the strong, ever-changing interplay between the recognizable and the abstract that results from keeping a very close-in focus on my subjects. I work in

transparent watercolor and find that every time I paint, the medium challenges me with its relative unpredictability and limited latitude for correction. The process of bringing water and paint to paper often leads me into unexpected territory and changes both how I view my subject and what I intend to say about it. Each painting involves testing to find new approaches, and acceptance of the gift of what actually happens on the paper.”

rachelcollinsart.com [f rachelcollinsartist](#)

Left Image: "Amaranthus Feast", Watercolor, 28 x 20", 2020
Right Image: "Blue Ti", Watercolor, 20 x 28", 2020

SIERRA BARNES

ARTIST PRO TEM



ARTIST STATEMENT

“ Fundamentally, my work is about storytelling. I am fascinated by the relationship between living memory, history, and folklore, and I make comics that play with these elements. Comics themselves are an in-between medium, using both images and written words, and I love the vast range of artistic skill needed to make them, and how they allow for more information to be shared in a vivid, imagery-rich way. We live in an age where the erasure of history is leading to the direct harm of living people, and I feel a need to do what I can to try tell stories that make history accessible, dissect

harmful narratives, and help us learn from those who came before. I hope my work inspires people to launch their own research into history with empathy and hope, and use that research to make the world a better place for the future. ”

sierrabravoart.com  [sierra_bravo_art](https://www.instagram.com/sierra_bravo_art)

Left Image: "New Year Tiger", Digital, 6.827" x 6.827", 2022
Right Image: "Broken Crown", Digital, 6.827" x 6.827", 2022

SUSANNE TABET

ARTIST PRO TEM



ARTIST STATEMENT

“ My current body of work focuses on the confident sensual woman of today. She embraces her strength and vulnerability and is not afraid of putting it out there. As an observer of body language, I see that faces and postures tell stories, stories that I incorporate into my art. While everyday real-life encounters fascinate me, I am also inspired by the visual narratives told through fashion photography. I like how current trends toward striking and distinctive faces pay homage to the individuality of women. Based on what I see, I intend for my art to be interpretations of sorts, combining what I see and experience into stylized vivid portrayals that look beyond conventional renderings of the female form. I work fast using bold expressive brushstrokes and a vibrant palette with accents of black to convey energy

and emotion. Additionally, I allow for spontaneous unplanned outcomes and let the temperament of the moment influence the direction of the work. This current body of work celebrates the woman of today who feels deeply comfortable in her own skin. Her gaze, stark and strong, is confidently directed at the viewer as if to say “this is me”. ”

susannetabet.com  **susanne_tabet.art**

Left Image: "The Reason Why", Acrylic on Canvas, 18" x 26", 2021
Right Image: "No Promises", Acrylic on Paper, 6" x 8", 2021

TAMARA WILKERSON

ARTIST PRO TEM



ARTIST STATEMENT

“ We are not idle creatures. Life isn't clean, calm or still. I've always been one to embrace opportunities, explore diversity, encourage challenges, and whether good or not, keep my calendar full. Having put myself in positions to experience as many sports, visual art forms and dance forms as I could, movement, expression and adaptability are as intuitive to me as breathing. My style, material, and clientele has changed tremendously over the last 20 years.

Regardless of what I create, I strive to consider durability, versatility, aesthetic, and self-expression. My goal is to continue to create badass pieces for the active, expressive & adventurous. ”

wirealm.com  [wirealmbytamara](https://www.instagram.com/wirealmbytamara)

Left Image: "Black Byzantine Spike", Necklace Stainless Steel & Blackened Steel, 28in long, 2021

Right Image: "Black & White Wide", Stretch Blackened Steel & Rubber Size 8.5in, 2020

TRACY WILKERSON

ARTIST PRO TEM



ARTIST STATEMENT

“ My artwork is made from recycled and found objects, and most of my art pieces are touchable or can even be played with! I like taking everyday things that many people don't really think about and making those the focal point in my art. I work with circuit boards, CDs, ping pong balls, VHS tape, hardware, fabric, nail polish, plastics, beads, shells, rocks-anything that is intriguing or that inspires me to make an art piece (or series).

I really enjoy creating artwork for the visual as well as the tactile senses. Many people are tactile so having items that they can fidget, pet or play with

can be very calming. A young woman who was blind stopped by my table at a market and was so thrilled that she was able to “see” my artwork with her hands! Because I use recycled materials and found objects, most of my work is colorful, playful, and fun. ”

RecycledWorksArt.com  **RecycledWorks**

Left Image: “Flower Train”, Mixed, 36 x 46, 2021

Right Image: “Dreamscapes”, Mixed, 14.5 x 12, 2022

TSOLMON DAMBA

ARTIST PRO TEM



ARTIST STATEMENT

“ As a native of Mongolia, I grew up in the midst of picturesque banks of the Kharaa River amongst the charming countryside. My dedication to depicting the vast steppes of nature and captivating culture began at the age of three and never stopped. The heart and soul that goes into every piece is what keeps me driven and hungry for more ideas.

When you take a glimpse of each piece, there is a broad spectrum of traditional technique including oils to watercolor and ink painted on linen, canvas and acid-free paper that express nomadic culture with dynamics of contemporary art. Although they have different styles and brushwork incorporated into the piece, the entire work has a cohesive bond amongst each other.

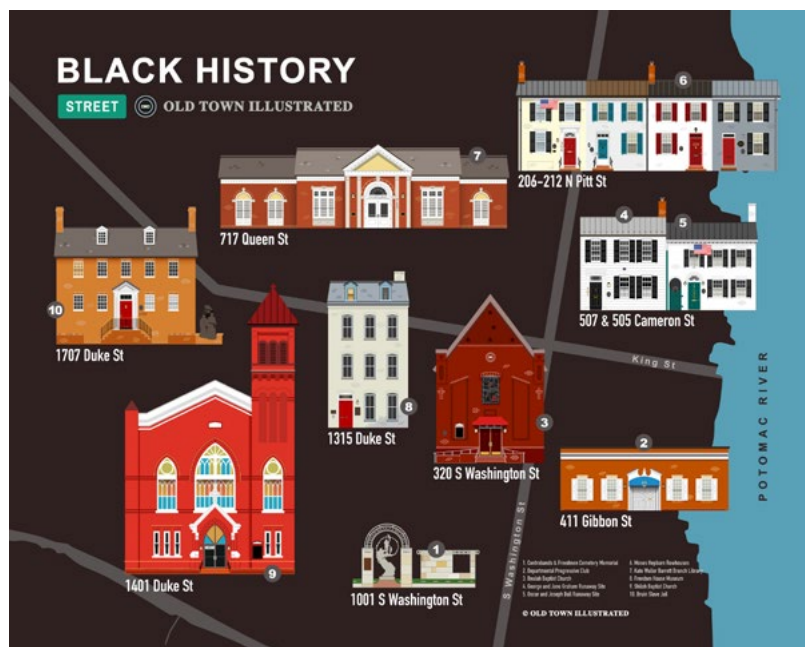
The art beyond my overall concept entails the fruition of many years of searching, contemplation and reflection. It expresses the idea behind the infinity of mind and matter - a thought within a thought, a form within a form. Everyone's window of reference is different and this is my window to the world and to within. I hope to invoke the desire for everyone to find their own inspiration and creative thought.”

tsolmonart.com  [tsolmonart](https://www.instagram.com/tsolmonart)

*Left Image: "Blue Eye Of The Cosmos", Acrylic on Canvas, 48" x 48", 2021
Right Image: "The Three Brothers", Ink and Watercolor on Linen, 26" x 36", 2020*

VANESSA COLINA

ARTIST PRO TEM



ARTIST STATEMENT

“ Modern and historic can live together. My body of work uses modern architectural illustrations to unveil the rich history beyond Old Town Alexandria's beaten path to foster a sense of community and belonging. I use a combination of photography, sketching, and vector art to bring my art to life. All pieces are proportional to each other, creating a digital system that can produce infinite combinations to tell each story of the past with a modern twist.

The collection aims to illustrate the 687 historic properties recognized by the Historic Alexandria Foundation. My goal is to share the beauty of Old Town with outsiders while strengthening the bonds of new and long-time Alexandria residents. For me, illustrations have the power to initiate conversations

and provide a visual representation of a sense of place. That's why the nature of my work is collaborative.

My latest collaboration features the stories of Old Town's African American History. For this collection, I partnered with a beloved tour company that offers guided cultural heritage tours. I want to continue engaging the local community to create a body of work that represents the diversity, openness, and kindness Alexandria has shown me since I moved here in 2021. ”

oldtownillustrated.com  [oldtownillustrated](https://www.instagram.com/oldtownillustrated)

Left Image: "South Fairfax Street", Digital Art, Vector Art, 8" x 10", 2022
Right Image: "Black History Street", Digital Art, Vector Art, 10" x 8" 2022

NEWLY JURIED 2022: A TORPEDO FACTORY ART CENTER EXHIBITION

PRINCIPLE GALLERY (208 KING ST)

Torpedo Factory Art Center created a partnership with [Principle Gallery](#) in Old Town Alexandria. All artists offered a studio or requested (and were accepted) to be an Artists Pro Tem as part of the 2022 Open Call were invited to take part in an exhibition at Principle Gallery.

The exhibition is on view August 5 - August 21, 2022, with a public reception on Friday, August 5, 6 - 8:30pm. Hosting the exhibition off site creates a more “outward looking” Art Center, as described in the [Vibrancy Plan](#), and broadens and deepens “the Arts Center’s community connectivity” (pg. 2). It also offers artists the opportunity to exhibit in a premiere art gallery, strengthening their resume and connections.



AT THE ART CENTER AUGUST – DECEMBER 2022

FEATURED ART CENTER EXHIBITIONS: FREE

THROUGH THESE EYES

JUNE 6 – SEPTEMBER 4 | LOCATION: STUDIO 9

Juror: Naoko Wowsugi

This extension of Target Gallery features a series of videos that focus on perspectives of underrepresented identities, including BIPOC identity, LGBTQ+ identity, and physical or mental disabilities in the form of film shorts, documentaries, and animations.

TURNING TIDES

JULY 23 – SEPTEMBER 11 | LOCATION: TARGET GALLERY

Juror: Diane Burko | Reception: August 12

A group exhibition that explores the impact of climate change. This exhibition discusses the issue through a variety of artworks represented by different styles and mediums coming together in a dialogue.

BODY TALK

SEPT 17 – OCTOBER 30 | LOCATION: TARGET GALLERY AND STUDIO 9

Juror: Matt Storm | Reception October 14

An all-media group exhibition themed on self-portraiture, figural work, or depictions of the self. Explore themes of identity, culture, gender, and mental health through the expression of the physical form. The exhibition will feature a video installation in Studio 9, which will feature short video pieces on this subject.



2022 FALL ART SALON

NOVEMBER 12 – DECEMBER 11 | LOCATION: TARGET GALLERY

Jury Panel: Hannah Barco, Helen Ciales, and Twig Murray | Reception: Sunday, November 13 at 2pm

Supports affordable art buying for art lovers and collectors. Up to 100 original artworks for sale by artists local to the greater DC metropolitan region. Each piece will be priced no more than \$500.

2022 POST GRAD

DECEMBER 17 – JANUARY 22 | LOCATION: TARGET GALLERY

Jurors: Jordan Brown and Oshun Layne | Artist Talk: Jan 13

Group exhibition featuring the 2022 Post-Grad Residents of the Torpedo Factory Art Center: Julia O'Bryan, Kamille Jackson, Mrinal Joshi, and Kiel Posner in a culminating exhibition to showcase the work they created during their residencies.

FEATURED ART CENTER PROGRAMS: FREE



THE LATE SHIFT | SELECT FRIDAYS, AUGUST, SEPTEMBER, & OCTOBER, 7-10 PM

THE LATE SHIFT: SIDEWALK ART PARTY | AUGUST 12

Find early discounts and specials in select studios throughout the building on the eve of the 2022 Alexandria Sidewalk Sale. Discover new art to love from artists across the DMV. Take part in our giant sidewalk chalk mural party. Explore science and art with the College of William & Mary Virginia Institute of Marine Science.

THE LATE SHIFT: HERITAGE | SEPTEMBER 9

Celebrate Enkutatash (Ethiopian New Year) and the start of Hispanic Heritage Month and add to the cultural tapestry of Alexandria with a night of music, hands-on activities, and art. Plus: Join us in the 3rd Floor lounge for a ticketed poetry slam with KaNikki Jakarta and other poets.

THE LATE SHIFT: MASQUERADE | OCTOBER 14

Enjoy the cooler weather as we put on a fall masquerade. Costumes are optional but HIGHLY ENCOURAGED. Best dressed will win a special prize at our presentations at 8:30 pm. Featuring DJ sets with all your favorite October and Halloween-themed music.

WORKSHOPS ON THE WATERFRONT | SELECT SATURDAYS

AUGUST 20 & SEPTEMBER 17, 1-3 PM

Enjoy a free demonstration or hands-on project with a Torpedo Factory Art Center artist at the Waterfront entrance of the Art Center. There will be a different project every month.

2ND FRIDAYS | SELECT FRIDAYS

NOVEMBER 11 & DECEMBER 9, 6-8 PM

No Late Shift? No problem. Enjoy extra time to engage with galleries and artists.

27TH ANNUAL ART SAFARI

SATURDAY, OCTOBER 22, 12-4 PM

Art Safari is a beloved in-person day of activities for kids and families! Art exploring and hands-on projects throughout the building. Great for kids ages 5+. Younger children may need some extra help but will still have a lot of fun!

ART FEST

SATURDAY /SUNDAY, NOVEMBER 12/13, 12-4 PM

Free to enter. Shop for affordable art deals on all three floors of the Art Center while enjoying drinks from local craft brewers and wineries. Choose from a selection of tiered tickets for drinks plus a discount on selected affordable art (varies on each day). Plus, live music and performances.

SMALL BUSINESS SATURDAY

SATURDAY, NOVEMBER 26, 10 AM - 4 PM

Shop local artists while supporting small businesses. Enjoy live music and a holiday gift-wrapping station by SafeSpace NoVA, a local organization dedicated to LGBTQ+ youth.

ARTISTS SUNDAY

SUNDAY, NOVEMBER 27, 10 AM - 4 PM

A nationwide event to encourage consumers to shop with artists and craftspeople. Torpedo Factory Art Center is the region's best place to find unique gifts, from handmade jewelry and ceramics to paintings and custom ornaments. Shop small and buy local from nearly 200 artists on all three floors.

HOLIDAY FESTIVAL

SATURDAY, DECEMBER 3, 2-8 PM

Alexandria's most festive weekend of the year! Santa and Mrs. Claus arrive by fire boat around 3:30 p.m. on the Waterfront. Music fills the halls and the Waterfront, beckoning people to browse three floors of open' studios.

OLDE YEAR'S DAY

SATURDAY, DECEMBER 31, 12-5 PM

The whole family can celebrate the close of 2022. Find hands-on activities, meet artists working in their studios, and get inspired for 2023.

TORPEDO FACTORY ART CENTER HOURS

Daily: 10a.m. – 6 p.m.*

Open late on 2nd Fridays of the Month

The Torpedo Factory Art Center is closed for New Year's Day, Easter, Independence Day, Thanksgiving, and Christmas.

** Periodic 5 p.m. closure for private events. See dates at torpedofactory.org/todays-hours.*

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